

# THE AMERICAN MAGAZINE OF ART

OCTOBER, 1919

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### Bulletin of Exhibitions

- NEW YORK WATER COLOR CLUB. Annual Exhibition. Fine Arts Building, 215 W. 57th Street, New York City, opens.....Oct. 31, 1919
- ART INSTITUTE OF CHICAGO. Annual Exhibition of Oil Paintings and Sculpture, opens.....Nov. 6, 1919
- PENNSYLVANIA ACADEMY, Philadelphia. Annual Water Color and Miniature Exhibition, opens.....Nov. 9, 1919
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Oil Paintings and Sculpture. Fine Arts Building, 215 W. 57th Street, opens.....Dec. 12, 1919
- CORCORAN GALLERY OF ART. Washington, D. C. Biennial Exhibition Oil Paintings, opens.....Dec. 21, 1919
- ARCHITECTURAL LEAGUE OF NEW YORK. Annual Exhibition. Fine Arts Building, 215 W. 57th Street, New York City, opens.....Jan. 31, 1920
- AMERICAN WATER COLOR SOCIETY. Annual Exhibition. National Arts Club, opens.....Feb. 4, 1920
- PENNSYLVANIA ACADEMY, Philadelphia. Annual Exhibition Oil Paintings and Sculpture, opens.....Feb. 8, 1920
- NATIONAL ACADEMY OF DESIGN. Annual Exhibition Oil Paintings and Sculpture. Fine Arts Building, 215 W. 57th Street, New York City, opens.....Mar. 19, 1920

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## BIG GUN FIRING

An illustrative drawing made at the front  
BY GEORGE HARDING  
COURTESY OF THE WAR DEPARTMENT



# THE AMERICAN MAGAZINE OF ART

VOLUME X      OCTOBER, 1919      NUMBER 12

## THE AMERICAN ARTIST AT THE FRONT

BY CAPTAIN GEORGE HARDING

THE war afforded to the American Official Artists unexampled opportunity to see modern fighting, to gather material for unlimited development; but it gave little opportunity of producing, on the spot, pictures that were in presentable condition for exhibition. Every artist first has to know his subject matter. If he is a landscape painter he paints the same hills and valleys he loves, season after season under conditions of light that appeal to him. If he is a portrait painter, it is a question of mood if success comes in two or twenty sittings, in his own congenial studio. With the war artist, however, there is little chance of studying the subject beforehand. If an attack is scheduled, it happens rain or shine, night or day. It comes after weeks of preparation, in which men are killed and maimed in exactly the same way they are in the actual advance. To see all this preparation, to know his material, the war artist puts on his steel helmet, his gas mask, his trench boots, his trench coat and laden with only a sketch book, a couple of pencils and some emergency rations in his pockets, like any soldier present, he takes his chances with shell fire, gas, airplane attack, and snipers. The preparations are under way for weeks over a front of possibly forty miles. The real attack will happen somewhere in that line, only disclosed at the last moment and located by the presence of veteran shock divisions; at other points feints will be made. It is essential that the artist be at the point of real attack, where artillery

will be banked, where tanks will wallow over, where masses of men will follow moving barrages, where transport will surge forward to supply the advancing divisions.

When the advance begins, unexpected difficulties present themselves to the artist and they vary from hour to hour according to the amount of resistance offered by the enemy. These difficulties overcome, there still confronts the artist the problems of his craft, to be solved perhaps in a cold drenching rain, with a sketch book held under one's trench coat making each pencil mark mean something. The sketch secured, one is unable to rush to a studio to record it while the impression is fresh, one tramps on adding notes, not for a day, but for a week, during which time one is fortunate to average a meal a day or three hours sleep.

An offensive such as the Marne, the St. Mihiel and especially the Argonne contains in the first week, every phase of modern warfare which an artist with a clear perception of material needs. From the moment at midnight the five or six hour barrage begins, producing the most magnificent effects of gun flashes, lighting up ruined villages, disclosing troops and transport moving forward, the effect is ever changing, one moment moving silhouette, the next full light. Back and forth play the most marvellous light effects ever produced. They last a few seconds, then, another big flash and another change, this time throwing into almost stage effect

other gun crews at work. All this artillery preparation takes place several miles behind the jumping off place; miles that have to be covered before dawn to reach the troops awaiting the second to start over. Then at dawn comes the advance into the enemy lines. At one point one sees tanks attack, at another infantry outflank strong points, or rush trenches, or cross a river on pontoons. Prisoners and wounded pass by on the way to the old lines in the rear. Reconnaissance planes, bombing planes drone by overhead, observation balloons are brought down in flames by daring enemy planes. There are enemy dugouts to be explored as soon as captured, notes made of captured material such as guns and transport, for one must know enemy equipment as well as know American and French. The first impression of all these things is worth years of museum study afterward. One crosses terrain held by the enemy for years, you are actually in places the enemy was an hour ago, places you have contemplated through powerful glasses and that are still smoking and burning, pounded to a shapeless mass by the barrage you gloried in at midnight. But it is the loneliest place in the world just behind an attack with 77's and H. E. coming in from the enemy, and not conducive to the production of exhibition pictures, such as critics seem to expect can be produced, by a sketching easel and arranging a palette after careful selection of the arrangement of the material in front of one. But wonderful impressions and invaluable material are gained if one has the eye to see. The man who missed the Marne offensive, the St. Mihiel, and the Argonne-Meuse, even though he saw all of France afterward, missed the greatest pictorial material that occurred in our participation in the war. The man who never saw those events can scarcely conceive of them. And one had to see all three to get the richness of material each contained, for the Marne was in summer weather over country untouched by war before the defense began; one really saw the villages, the woods, the fields destroyed. While in the Argonne-Meuse one saw the waste places of four years warfare about Verdun, the deadly woods fighting of the Argonne and the rapid advance to untouched Sedan.

Each in itself an entirely different phase of warfare.

The outline of a most ambitious War Department plan of sending artists to France was published early in 1918 in the *New York Times*. This plan contemplated sending possibly twenty men, including in the classified list portrait painters, landscape painters, etchers. men to make drawings for current publications and others to gather material for use in mural decoration. That this admirable plan was not fully carried out was through no fault of the men of the regular army establishment, who first recognized the value of sending artists over. The scheme evidently was to be tried out before launching it. Comparatively little was known in this country at that time of English or French results in making an art record of the war. A few men of experience early recognized that artists with more than studio training were necessary—that only thoroughly trained men with both field and studio experience should be sent; but artists in general had little conception of the problem confronting the war artist. Results produced overseas bore out the contention of those few, for a man's work invariably shows what his training has been. It was indeed a task for which we had few men fitted; since Remington's day the army was untouched by artists, and only Reuter Dahl produced modern naval pictures of distinction. At best the choices were a lottery; but the stakes were such that more chances should have been taken, more men sent, until those best fitted were located, whether they were in the first group or the last.

I have little knowledge of these preparatory plans, other than the fact my name was added to a list sent to the War Department—which asked for professional advice on the subject—by the committee of artists looking after the Pictorial Publicity of the Committee of Public Information. Within ten days of receiving my commission I was awaiting the sailing of the transport at Hoboken. Only eight men were commissioned. On my arrival at General Headquarters in France I found Captains André Smith, Ernest Pexiotto, Wallace Morgan, Harvey Dunn, Harry Townsend, W. J. Aylward, and W. J.





OPENING ARGONNE OFFENSIVE

COURTESY OF THE WAR DEPARTMENT

GEORGE HARDING

Duncan already on the ground. We were attached to the Intelligence Section of the General Staff under the same section as the newspaper correspondents. No attempt was made to hold a conference with the group before leaving this side, and as each man proceeded as soon as he received his army orders, it fell to the first captains arriving in France to make the arrangements under which the others worked. The Chief of G2D gave each man the widest liberty in doing his work, in short he said: "Here's the War, go to it."

I quote the order given to each of us:

"1. You are hereby directed to commence your work as official artist for the American Expeditionary Forces.

"2. You are authorized to make sketches and paintings anywhere within the zone of the American Army in accordance with instructions already given you.

"3. It is the wish of the Commander-in-Chief that all commanding officers extend to you all possible assistance in the carrying out of your orders."

This was the ideal way for the artist to

be treated. His only other need was proper transportation. This continued to be a problem throughout the war. It was apparent that every bit of training, resourcefulness, and experience in collecting material would be called into action in recording one's impressions. After a week with the advance, one's power of observation dulled, your head, your sketch book were filled with impressions; and weary and footsore one returned to the working billet—in my own case a little French kitchen twelve by sixteen feet. Two drawings a day of the effects that impressed one most was the working gait. In five or six days, having straightened out one's quick sketches, kept a weather eye on happenings at the front, the fear of missing something drove one back to the fighting line, each trip always adding material, always learning something by experience, and always plunging in full of enthusiasm, and coming out with a realization of inadequacy, that one was not artist enough to get it. It was no place for preconceived ideas, for old receipts: what was needed was





THE MINE CRATER

An illustrative drawing made at the front  
COURTESY OF THE WAR DEPARTMENT

GEORGE HARDING



a clear vision of the new, an expression of power and elemental force as simple, in an entirely different way, as Winslow Homer's Maine Coast, or of effects as simply put down as a Hokusai drawing.

One of the arrangements made was that as much work as possible be handed in the first of each month to be forwarded to Washington. There were months when one only had ten days to straighten out sketches. So you scraped together what was intelligible and turned them in. From the time of making a drawing to turning it in never more than two or three weeks elapsed, often only a day or two. So much cannot be said for the period of time that slipped by after turning drawings in and their receipt in Washington, for the war was over before drawings we made on the Marne reached there. No organization existed for the prompt forwarding of work such as existed in the English army where the work of the English Official Artists was forwarded to London by airplanes the day the drawing was completed. The time to show these quick drawings was immediately; especially those by Captains Morgan and Dunn, which were full of a certain spirit of the war. This delay, as well as the method of exhibiting only a portion, and those all early examples, at the time the British and French had complete exhibitions here put the efforts of the American artists in a rather unfair light.

This war was a new phase of human activity—far removed from the peaceful pursuits that art presented in our generation. It was a war of tremendous artillery preparation, guns firing at unseen towns twelve miles away, the bombardment of cross roads, ammunition dumps, and trenches unseen except by observers in aircraft. New engines of war lumbered across No Man's Land; attacking troops marched behind moving barrages 200 yards ahead, and not till the moment it was to lift, did they rush for their objective. First aid stations were in dugouts, roads and batteriess were camouflaged and screened; machine guns, hand grenades, gas, air bombs were but a few of the new factors in the fighting. The realist documentation of these things as one found them, under conditions that made direct drawing possible, fell far short of present-

ing them as convincingly as another moment might betray them, under dramatic conditions which gave you a glimpse that contained both vitality and beauty—beauty where before only the everyday atmosphere of ugliness existed. This is what I mean by knowing one's material. I have seen tragic ruins hideous in the sunlight become beautiful design in moonlight and disclosed more dramatically by a breaking star shell. The memories of prisoners of war, of refugees, of wine cellars where officers poured over maps, of wet days and muddy roads, and water-filled shell holes, contain a beauty unrealized at the time; but perfectly attainable now from commonplace notes, if one be artist enough. An artist cannot paint a good war picture simply because he is an artist. The result must first of all be great pictorial art; but the ways and means of even seeing the subject, involved difficulties enough to discourage any but the most ardent. The landscape painter would encounter new problems. His hills and roads would be waste places blasted with high explosive, or covered with transport, artillery, trucks, ambulances, engineers mending roads. There would be no waiting for autumn foliage, or snow, or late atterglows or tender greens of spring. In other words, there was no blazed trail to follow, no established school of war painting.

In attempting this task Orpen, Bone, McBey, Nevins, Pryse, Cameron, Lawson, Augustus John and Sims of the British and Canadian official artist corps have made in spots a brilliant record of certain phases of it—but how many have been left untouched. The French draughtsmen, Flameng, Jonas, Scott, Simont, Hoffbauer have contributed to the French *Illustration* a series of water color drawings that stand beyond all other current productions, and in sharp contrast to the eye-witness pictures of the English weeklies and even worse counterparts in some of the American monthly periodicals. When in Germany immediately after the armistice, I could find no good examples of German war artists. Scharnhorst and other official artists with the Kaiser, and the Crown Prince's army, struck no new note. And there was not at that time, evidence that men like Angelo Jank, Leo Putz or



Adolphe Munzer had even attempted the problem.

The English and French were in the war four and a half years. At the end of four years the English had an exhibition in this country, of the picked work of all the men they had at the front during the entire war, especially during the period when only two battles were fought a year; allowing time to return to London and Paris studios for long periods of uninterrupted work. In a military way our participation in the war may be said to date from May, 1918. In the seven months, May 15th to December 15th, the American Army outgrew the Toul and St. Die rest sectors and entered active warfare at Chateau Thierry. After the defense of the Marne came the crossing to Mont St. Pere and Jaugonne, then the advance to Fismes. Our forces then re-assembled and added new divisions for the St. Mihiel drive and two weeks later started the Argonne-Meuse offensive 100 kilometers away. Seven weeks later came the entrance into Luxemburg—into Metz, the advance along the Moselle and across the Rhine. Then the great drama was over, but the work of the American war artist was just beginning. All this seven months was one long continuous period of activity on many sections of the front, with September, October and November very wet. The plan followed during those seven months of gathering material was the only practical one. During those seven months how many pictures were produced in the comforts of New York studios that critics will sing the praises of? The man who produces anything out of this war has more than new technical problems to solve, he has much new material to master, and with the best traditions of the past, produce an art of his own epoch. And great artists are not the product of publicity and of a few years training, even though passing critics sometimes try to persuade us that way.

The best of our portrait painters, DeCamp, Tarbell, Cecilia Beaux and others are now abroad, on private commissions, engaged on portraits of military leaders and members of the Peace Conference. There is no question of the distinguished work they will produce. Their problem, however, is exactly the same as heretofore. Why not add the best of our portrait

sculptors, Gaffly and Bartlett, and let our National Portrait gallery contain only the best? And in the years to come add only the best to our war collection—if we start one?

In this article I have spoken only of pictorial phases of the advance zone. I know that section thoroughly. I passed through the other areas and it seemed to me that the ports of embarkation on this side were just as picturesque as at Brest, but little was done by artists over here. The training camps in France were just as unpicturesque as those on this side. A photographic record is all that was needed. Where we did make a mistake was not availing ourselves of Sargent's services, instead of letting the British get his work that was done in the summer of 1918. Of not getting a record of our engineering work and other phases in France by Pennell; and sending a half dozen or more men of as varied and trained viewpoint as Bellows and Guerin and Reuterdahl. Now, the battlefields of France are salvaged of their dead and equipment. The armies have long departed; the walls of ruined villages have disappeared to mend roads, a season's growth of weeds flourish about the trenches and dugouts, even on those waste places about Verdun, the Somme and the Chemin des Dames. Now, the battlefields exist only as places for memories to be refreshed; not for artists to receive inspiration, for the living army has moved on. Fortunate was the artist who saw this great drama, but great is his task in the future. And the man who succeeds, be he English, Canadian, Australian, French or American, will unquestionably be assured a position in the front rank of contemporary art.

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Professor George B. Zug of Dartmouth College has been lecturing for eight months in Y. M. C. A. huts, at forts and camps, at submarine bases and flying fields in the Eastern States, from Massachusetts to Florida. His subjects have been "American Art" and "War Pictures" and he has taken advantage of the opportunity afforded both for spreading the knowledge of art and for pictorial propaganda of an effective sort. His illustrations (stereopticon slides) were numerous and well chosen.



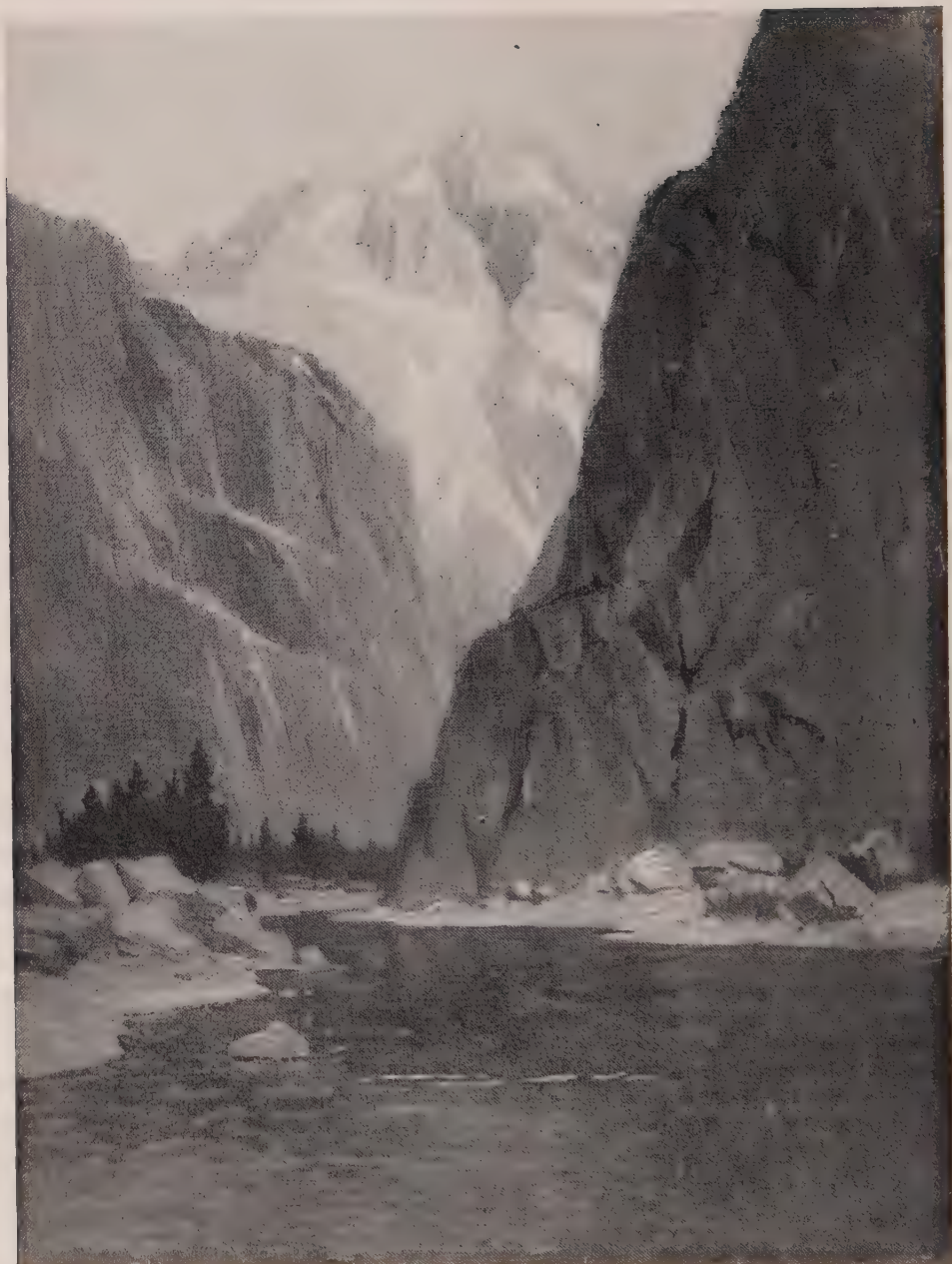


THE PIONEER

BY A. PHIMISTER PROCTOR

Erected on the grounds of The University of Oregon  
Eugene, Oregon, May, 1919

GIFT OF JOSEPH N. TEAL, OF PORTLAND



SHADOW LAKE, SIERRA NEVADA

A painting by  
ELMER WACHTEL





BISHOP'S MOUNTAIN

WILLIAM WENDT

## THE LAGUNA BEACH ART ASSOCIATION

BY ANNA A. HILLS

**L**ONG ago Laguna Beach and its charms as a field for the painter were discovered by those who were not content to follow the main highway, but sought rather the secluded spot away from the rush and hurry of life. Here they found miles of rugged coast line, with cove after cove and headland after headland, golden cliffs and dark brown, deep blue and purple ocean and clear emerald pools, lazy sea and pounding surf and above all a sky of clearest azure or perchance tinted with iridescent mists. And if, grown weary of these ever changing wonders they still wished to paint, they had but to face about, without even leaving the sandy stretches of the beach or the rocky promontories and the foothills with their alluring canyons and deep shadows called them to new effort.

Gardner Symons and the late Norman St. Clair were two of these earliest discoverers. More than twenty years ago they first sought out its charms. They were soon followed by others but not until eight or nine years ago did anyone except Mr. Symons build a studio or make this his home. To others it had been merely a delightful place to sketch. But now there are many homes with many more or less commodious studios, some close to the shore, others near the hills and the various seasons of the year bring students and mature painters alike to find for awhile rest and inspiration here. A few of the best known of these have been Helena Dunlap, Ben Foster, Louis Betts, William Ritschel and Hovsep Pushman.

All seasons of the year are alike paintable



TRABUCO MOUNTAINS

MARION KAVANAUGH WACHTEL





THE CAULDRON

JACK WILKINSON SMITH

and kindly as to temperature and climatic conditions, for this is a bit of the Southern California coast line about midway between Los Angeles and San Diego. To some it is more beautiful in winter when the hills and mesas, which are brown from May on through the summer months, are turned to richest green. To others the dry hill-sides with their subtle yellows, grays and lavenders hold most of charm and to all the ocean and rugged coast is ever a fascination.

Living conditions in the village are comfortable and inexpensive and a simplicity exists well suited to the needs and temperament of the artist.

During the early summer of 1918 Edgar A. Payne, formerly of Chicago, who had built for himself a charming home and studio, conceived the idea of a local art gallery where all artists who had ever painted in Laguna might exhibit their

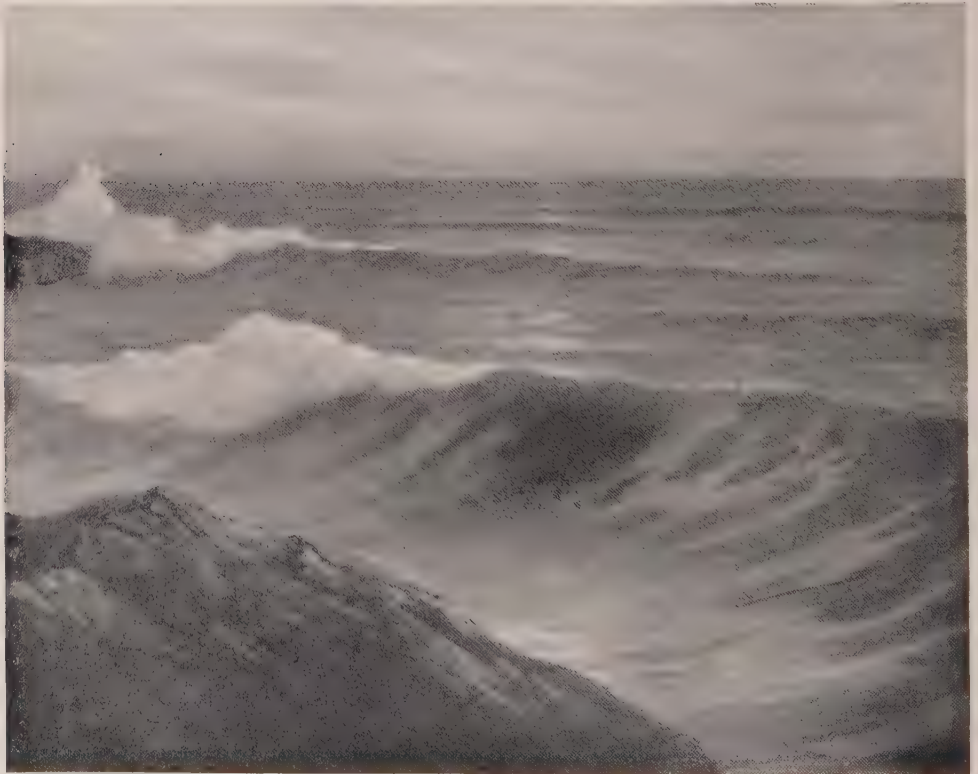
work. He looked about the village for a possible location and decided that the old town hall which had served its day as dance hall and Sunday school room alike could, with a little remodeling, again be of service to the community. As soon as his idea became known there was a ready response in money and labor on the part of the artists, townspeople and summer visitors. Thus his leadership added to the cooperation of the others gave to Laguna Beach an attractive gallery with gray walls, electric lights and skylight.

The first exhibition was opened July 27th with nearly a hundred pictures in both oil and water color and several pieces of sculpture the works of the following artists: Edgar A. Payne and Mrs. Payne, William Wendt, Frank W. Cuprien, Emily White, Conway Griffith, R. Clarkson Colman, Abbey Williams Hill, Alice V. Fullerton and Anna A. Hills all of whom have permanent



GOLDEN HILLS

HANSON PUTHOFF



SUNSET GLOW

R. C. COLMAN



studios here; also Hanson Puthuff, Jack W. Smith, Granville Redmond, William U. Cahill, Beulah May, Mabel Alvarez, Evylena Nunn, Katharine Kavanaugh, Celeste Withers, Marie B. Kendall, Helen Norton, Lillian Ferguson, George C. Stanson, Franz Bischoff and Charles P. Austin.

The gallery was the center of village life that day. On every corner one heard the questions being asked, "Have you been to the Art Gallery," or "Which picture do you like the best?" and for a brief moment Art took its rightful place in the minds of the people. More than three hundred came and went that day and during the evening an enthusiastic reception was held and several speeches made. Mr. Frank Miller of the Glenwood Mission Inn, Riverside, who is devoted to the idea of Art as an asset to any community life, said among other things that a real boon had come not only to the town but to the whole county and surrounding country as well. Now Laguna Beach would attract the visitor not alone because there was fine fishing and bathing to be had but because good pictures could be studied and enjoyed. He felt sure that large things would be the result of this start in the right direction.

The first three weeks saw nearly 2,000 names on the guest book, almost every State in the Union being represented, and before the end of the first month it was decided that an organization would be needed to carry on such an important task as the maintaining of this gallery seemed likely to become.

And so was born the Laguna Beach Art Association. Its object according to the constitution is to maintain a permanent gallery, to advance the knowledge of and interest in Art and to create a spirit of co-operation and fellowship between the artist and the public.

It has been the rule to keep open house every Saturday night when the custodian and resident artists act as hosts and the people come and go in a free, informal manner. Many delightful friendships have thus been made. Writers, musicians and professional folk from the surrounding towns and cities make it a point to stop over in Laguna on Saturday night, if

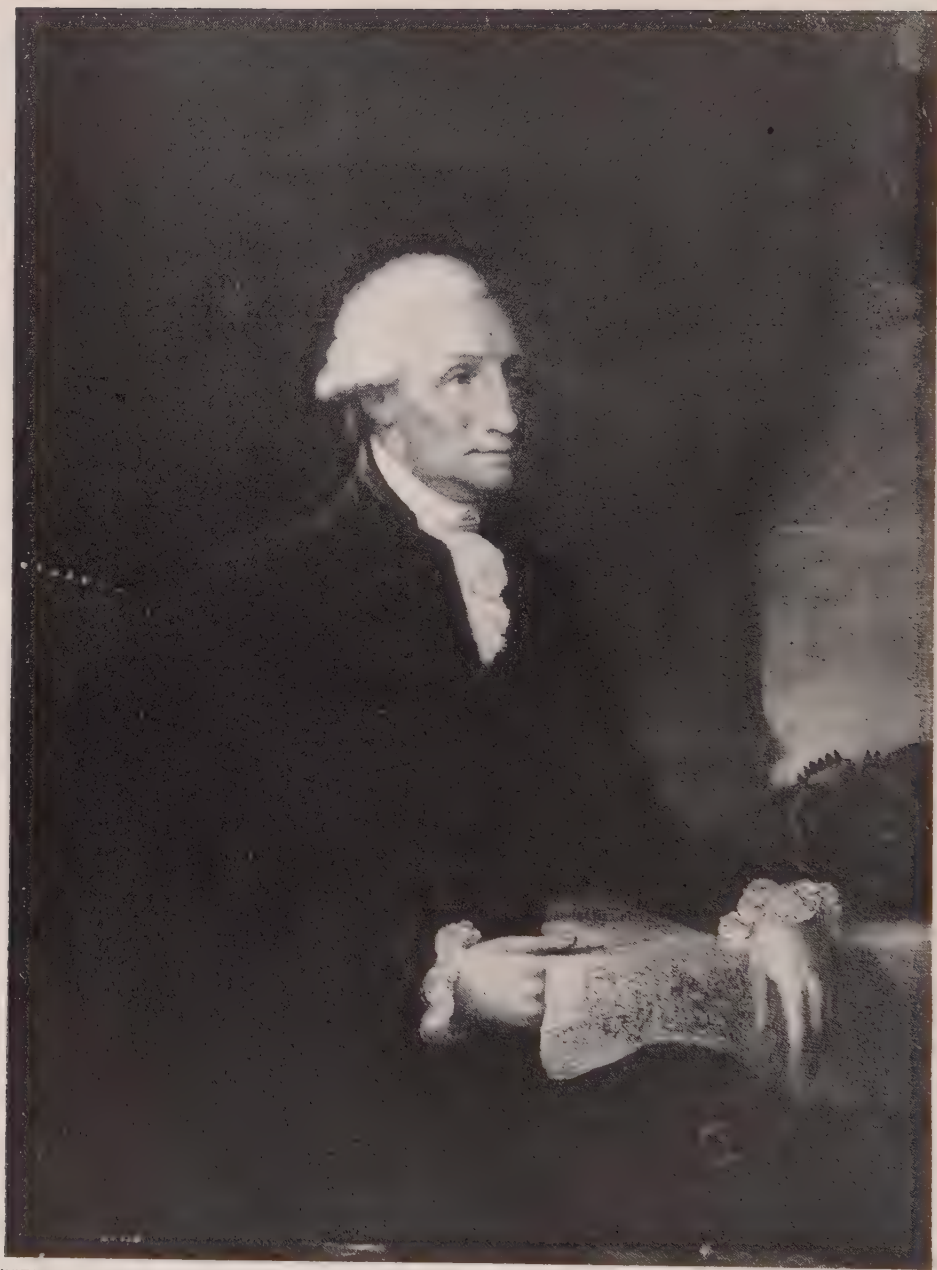
possible. A nucleus has been formed which is bringing the fellowship an inspiration so much needed everywhere.

The membership is not limited to artists alone but is open to everyone interested in Art and its development. The dues being only one dollar a year the Association is already able to boast a membership of over 200. From these dues the running expenses of the Gallery are paid. This, of course, is only possible because the use of the building has been donated. A small sum per month is guaranteed the custodian to supplement the commissions on sales should they fall below a certain amount, for the Gallery has not failed in its practical service to both the artist and the public. During the first three months over three thousand dollars worth of pictures were sold and several men of means became picture buyers who had previously given the matter very little thought.

The entire exhibit is changed each month, pictures being admitted by jury, and needless to say it is the aim of the Association to maintain as high a standard as possible. Visitors return again and again to enjoy the pictures, which proves that the Gallery is of real educational value and will help hasten the day when Art in America shall be a necessity of the many and not a luxury indulged in by the few.

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A curtain for the theatre of the Elizabeth Peabody Settlement House in Boston has been designed and executed by the students of the School of the Boston Museum of Fine Arts. A competition was instituted and from the designs submitted the one reproduced herewith on page 877 was selected. It was designed by Marie Lins and painted by the Misses Lins, Randett Robins and Fyshe, fellow students, *in situ* following the general artistic procedure found in French and Italian frescoes of the 13th and 14th centuries. Tapestries of the period were also studied but no attempt was made to suggest a woven fabric by means of paint. The color scheme is extremely rich though subdued. The designer it is said has not divulged the story in the decoration, but this fact seems to lend interest, appealing to the imagination of those who frequent the Settlement House.



PORTRAIT OF GEORGE WASHINGTON

EDWARD SAVAGE

LENT BY THE MISSES COLVIN TO THE CHICAGO ART INSTITUTE

A small canvas, approximately 16" by 20". John Adams is said to have declared it to be the best portrait of Washington



# PICTORIAL RECORDS OF THE GREAT WAR\*

BY A. E. GALLATIN

SOMEWHERE I have come across the statement that James Gillray, the English caricaturist, and Philippe Jacques de Loutherbourg were sent to Flanders in 1793 to commemorate the military exploits of the Duke of York. The latter artist was at one time court painter in France and afterward, going to England, was elected a member of the Royal Academy. Garrick employed him to design scenery and he also painted several works dealing with military and naval episodes. Aside from this, as far as is known, the Great War was the first to be officially recorded by artists. This innovation is one that the historian and posterity will certainly welcome, for pictures, far more adequately than the written word, were capable of recording the great conflict.

The Great War was waged to a large extent with explosives and machinery—very different from the individual combat which the soldier of ancient Greece engaged in when he went into battle. The hideousness and horror of modern trench warfare is also far removed from the pageantry and splendor of warfare in the Middle Ages—it is vastly different also from the comparatively picturesque and open warfare of the Napoleonic epoch. War pictures of to-day have almost no roots in the past; the pictorial recorder of modern warfare has had no sign-posts to guide him. For one thing, landscape for the first time formed an important feature of the war picture.

The greatest possible credit is due the British and Canadian Governments for the splendid manner in which they went about obtaining pictorial records of the war. They sent their best artists to the front and these artists covered all phases of the war in a most thoroughgoing and masterly fashion.

One might have imagined that the official British artists would have been chosen from the conservative and uninspired painters of typical Royal Academy anecdotes—the popular shams. But

nothing of the sort was done, on the contrary, England sent her most vigorous and original men. Stress should also be laid upon the fact that Great Britain gave her artists an absolutely free hand and imposed no restrictions of any kind upon them: they were at perfect liberty to go where they chose and to do what they wanted. This accounts in large part for the excellence of their work.

Great Britain chose wisely in selecting such artists as Sir William Orpen, Mr. C. R. W. Nevinson and Mr. Eric H. Kennington to depict the activities of her armies in France, and Mr. James McBey to record her campaigns in Palestine and Egypt, and no living artist could have recorded the environment of the British army and the Royal Navy as well as did Mr. Muirhead Bone. Excellent, too, are the sea paintings of Sir John Lavery. These artists, to mention but a very few, not only produced work quite worthy of them, but in many instances their art was actually broadened and developed by the War. The majority of these fine works, it is gratifying to know, are to be deposited in the Imperial War Museum in London.

Sir William Orpen has painted or drawn about 200 pictures, including portraits, studies of types and of battlefields. His portraits are most dexterous and brilliantly clever pieces of painting: rapidly executed, with the backgrounds often left unfinished, they possess the freshness of sketches. I am sure that all of Orpen's portraits are capital likenesses and also that he has got considerable of the sitters' personalities fixed upon his canvases. Painted with a very high keyed palette, as are the portraits, Orpen's pictures of battlefields are also very realistic. The pencil drawings are full of interest and show much technical ability, although it must be admitted that compared with the lithographs of Steinlen and Spencer Pryse many are rather hollow and lacking in feeling.

No artist has touched upon as many sides of the war as Mr. Bone, the famous etcher, and no artist has given us more faithful and artistic records. He has

\*An address delivered before the College Art Association of America at the Metropolitan Museum of Art, May 13, 1919.

sketched at the navy yards, he has visited the Grand Fleet and he has made drawings on the Western Front. Mr. Bone's draughtsmanship is well-nigh faultless; his landscapes, executed in pencil and wash, rank with the greatest landscape drawings made since the time of Rembrandt with whose drawings, in absolute mastery and emotional appeal, they are comparable. Mr. James McBey, a Scotsman, known before the war for his beautiful dry-points, made some very sensitive and charming pen and ink drawings, washed with water-color, in Palestine and Egypt.

With a commendable spirit of broad-mindedness and fairness, Great Britain included among her artists converts to the teachings of Post-Impressionism, Cubism and Futurism. Chief among these artists was Mr. Nevinson, whose art was largely developed by the war and which interprets the war to an extraordinary extent. Soldiers are unanimous in saying that his paintings and lithographs depict the very soul of the war. The rhythm and motion he gets into columns of marching men is really wonderful, but it is when depicting aeroplanes in flight that he attains his greatest and most convincing results. Paul Nash has successfully painted the utter desolation of the shell-torn landscape.

During the first two years of the war it was almost impossible for either an artist or a photographer to get to the Front. Mr. Frederic Villiers, one of the most famous of living war artists, having covered practically every war since the Franco-German War, was refused permission to work with the British armies, but succeeded in getting permission to sketch with the French. His very accurate drawings, made from sketches actually made on the spot, occasionally in a front line trench, were published in *The Illustrated London News*. Mr. Villiers tells me that they are the only drawings in existence depicting the first two years of the conflict, which gives them a very real value as historical records, aside from their excellent draughtsmanship.

The Canadian War Memorials Fund was founded in order that every phase of the Canadian operations both overseas and at home might be properly recorded. With

this end in view about 400 paintings and drawings by British and Canadian artists have been executed, as well as several pieces of sculpture, all of which will be eventually housed in a special building in Ottawa. It was the creation of this great artistic war memorial that inspired Great Britain to do the same thing. In addition to pictures made in the fighting zone, Canada also has series of paintings and drawings showing the training of the soldier in Canada and of all the other activities at home.

Forty or more decorative paintings of battles and battle-fields, of training camps, hospitals and forestry service, and munition factories were ordered. Portraits of all Canadian Victoria Cross men, generals and political leaders were added. Nor was the opportunity lost to purchase fine historical pictures like Lawrence's portrait of Sir Alexander Mackenzie and Romney's portrait of Joseph Brant (at a cost of \$26,000). Sir Benjamin West's "Death of General Wolfe" was presented by the Duke of Westminster.

Augustus John spent five months at the front with Canadian forces to gather material for a picture 40 feet in length by 10 feet in height, which is to form the central, dominating feature of the scheme—an epitome of modern war, with crowds of refugees, men, women and children with their household gods; soldiers in trenches, trucks carrying men to the front, the wounded being borne from the field, a camouflaged gun-position, bursting shells, observation balloons, a mined chateau; Vimy Ridge, with its destruction and desolation and havoc. Withal the picture is said to have rhythm of design, and a rare sense of order and style. Richard Jack depicts the first use of poison-gas by the Germans at the second battle of Ypres, a memorable occasion when the Canadians saved the situation by blocking the road to Calais. The same artist in a second picture, shows the Canadians moving forward at dawn, screened by a barrage, in the great battle that resulted in the capture of the whole of Vimy Ridge. William Roberts, entering the war as a gunner, paints the Turcos, overwhelmed by gas-surprise, flooding back through the Canadian artillery positions, where strength and



determination saved the situation. C. R. W. Nevinson glorifies the exploits of Major Bishop, who has a record of 72 German aircraft brought down. And there is no great Canadian success which does not find pictorial record, by either English or Canadian artists. Major Sir William Orpen, Shannon, Solomon, Philpot and many others have painted the portraits of generals in the field in their war-paint and with faces showing the effects of war's anxieties.

Here, then, is a comprehensively planned scheme for a war memorial, the execution of which has been entrusted to artists of the first rank. Later will come the building, with its landscape setting, as a constituent portion of the civic plan for the improvement of Ottawa.

With reference to this magnificent memorial which Canada has had the great vision and intelligence to create, an anonymous writer has written in a Canadian publication as follows: "A War Memorial of this kind, if it is to be of lasting value, if it is to teach future generations, to stir their imagination, to stimulate their patriotic feeling, must be a thrilling record of facts, based on personal experience. If a pictorial record of this greatest of all wars is to be of permanent value, it must be created from actual impressions whilst they are fresh in the mind, whilst emotions and passions and enthusiasms are at their highest. A 'posthumous' war picture is as valueless as a posthumous portrait. Art remains to teach posterity of the glorious past of the race, and to keep alive the flame of patriotism. Our whole knowledge of civilizations that have vanished long since—Egypt, Babylonia, Chaldea, and so forth—is derived from the scanty artistic records that have been saved from the destruction of Time and War. The visual evidence of one fragment of art teaches us more, and more tellingly and rapidly, than whole volumes of erudition."

It was in France that the lithograph first became a recognized medium for artistic expression and it is therefore not surprising to find that so many of her artists choose the lithograph as their medium for recording the events of the Great War. As a matter of fact, the most important pictorial records made in France are to be found in her inspiring posters and

in the powerful lithographs of Steinlen, Forain and Lucien Jonas. In an inimitable and masterly fashion their lithographs express the soul of the great French nation and put before us in a vivid fashion her undaunted courage and devotion to *La Patrie*.

It was but natural that Steinlen, possessed not only of a great artistic endowment, but of a profound sympathy with suffering humanity, should have thrown himself heart and soul into depicting events connected with the war. He more than rose to the occasion and in a succession of lithographs he has preserved for posterity a magnificent and unequalled record of the nobility of character and bravery displayed by the French race, as well as the appalling distress wrought upon that valiant people.

Forain's interest is in the essentials, which he always emphasizes, and his economy of means is nothing short of marvelous. A dozen strokes of his pen suffice to record an incident, strong in characterization. It was inevitable that Forain, like Steinlen, should have been completely absorbed by the war and it was likewise a foregone conclusion that the war would react upon him and his art in a powerful manner. His lithographs drawn during the war rank with his most brilliant achievements.

Lucien Jonas, an artist who has come into prominence since the war, does not make the same aesthetic appeal as Steinlen and Forain, but many of his drawings, of types at the front, are excellent. His set of lithographs entitled "The Heroic Soul of France" contains several most stirring drawings, which make a strong emotional appeal. Mention should also be made of the remarkable and beautifully painted pictures of aerial combats by Lieut. Farré.

I shall close this brief paper with a few remarks on our own pictorial records of the war. Unlike the British artists, the American illustrators sent to France lacked proper direction and were not given proper facilities for carrying on their functions. Moreover, it was the purpose of the War Department not to send painters, but illustrators, whose work was suitable for reproduction in the press. This was a great mistake. Even as drawings suitable for publication in the press the pictures

were not a success, as is shown by the very small number that the magazines took.

It was in the spring of 1918 that the eight illustrators officially designated to make records of the activities of our armies in France embarked on their undertaking. These men were appointed captains in the Engineer Corps as their duties would take them to military zones not open to civilians. Nearly 200 of their drawings were shown at the Allied War Salon in New York last December and in a fairly satisfactory manner they reflected the spirit of our men, their backgrounds and the incidents of their lives, although they were, as a collection, distinctly disappointing. Captain George Harding's pastels of marching soldiers and scenes right at the front were well drawn and Captain Wallace Morgan also made some spirited drawings, but most of the drawings were made too far away from the scenes of conflict. Some interesting paintings and drawings were executed by Mr. Samuel J. Woolf, who was not one of the official artists. It is not necessary to speak here of the innumerable paintings which have been executed in America of atrocities and battles and submarine encounters. These pictures possess no historical interest and but very few can be

considered works of art. The splendid patriotic spirit shown by the men who painted these pictures for Liberty Loan and Red Cross drives is, however, to be most highly commended. It is certainly much to be regretted that those responsible did not have the vision of the Canadians and the British and that they did not send some of our greatest painters to France. Mr. George Luks, who has painted some excellent pictures in this country, including one of the "Blue Devils" marching down Fifth Avenue, should have gone, as should have Messrs. Willaim J. Glackens, Mahonri Young, Childe Hassam, Sargent and many others. Why was not Lieutenant-Commander Henry Reuterdahl with our fleet? America has no pictorial records of the wonderful achievements of her navy during the Great War. Every foreign country knew the value of propaganda and made particular efforts to tell their people what their working forces were doing. Admiral Sims was anxious to have the activities of our overseas fleet recorded, but the Navy Department thought otherwise.

In conclusion, why has our government made no plans for a museum to house pictorial records of the War—that is, such records as we do possess?

## ART IN ENGLAND

### AN OPEN LETTER

To the Editor,

THE AMERICAN MAGAZINE OF ART:

**M**Y first impression on returning to London life was that England was very much alive. But the life is not creative. It is, perhaps, only natural that there should be organic stirring rather than imaginative life. I find no reconstruction as yet, but much reorganization: this may be indeed the prelude to the Great Renaissance.

Like France we suffer terribly from the fact that no building has been done for five years, and the young people can find nowhere to live—the young artists cannot get studios. The cost of living is about half what it is in Paris, and a little less than in America. We get fresh fruits and vegeta-

bles, and do not depend upon tinned stuffs; and we get plenty of cheap flowers.

The housing problem depends so much upon the question of land nationalization that it is difficult to see how Parliament can fulfill its Town-Planning promises until it has solved the question of land ownership.

The miners have been sitting in the King's Robing Room discussing their affairs, but up to now we do not know how the settlement will go; the agreement regarding mines will affect the land question; the land problem affects the housing and the housing affects the industrial arts; and also the working conditions of artists. Therefore, one may honestly say that, while great reforms are in progress and England is going through a peaceful revolution, art is in many ways stagnant.



In face of the wonderful exhibitions of war pictures sent to you by our government and that of Canada, you may find it difficult to believe me. But consider those exhibitions a moment. What was there that was really new and really English in them other than point of view? They derived almost entirely from the impressionists of France, the cubists (also French) and the futurists, who are Italian.

It is a point, of course, how far invention is necessary in art. The English futurists and cubists claim, as the Pre-Raphaelites might have done, to have given an English twist and fresh development to the foreign ideas upon which they draw. In this respect they certainly are more individual than similar groups in America. But one feels a lack of a purely English well of inspiration: and one cannot say, "The English influence has spread over Europe" in this respect, as one can say of Gordon Craig, that he, an Englishman, has influenced Europe and America in theatrical matters—or as one can say of Professor Patrick Geddes that he, a Scotsman, has influenced Europe, the colonies, America, and India, with his Civics and Town-Planning philosophy. The English have not lately done in art what they have done in machinery, the sciences, or trade. Yet art is a trade, like any other.

In pure excellence of workmanship the English artist is hard to beat; especially does this apply to the British craftsman. In this we excel, and out of this love of work for its own sake a curiously beautiful spirit arises which may be termed the spirit of Britain. It is fitting, therefore, that chief among the many new organizations of the year should stand the combining of the Boards of Education and Trade, to found the new British Institution of Industrial Arts which will hold its first great exhibition in the coming winter.

Other organizations which are actively at work are:

1. The League of the Arts for National and Civic ceremonial.
2. The Art League of Service
3. The Art Theatre
4. The British Drama League
5. The Everyman Theatre
6. The British Music Society

These are only half a dozen out of the

twenty or thirty separate new societies in London alone. In the Provinces the same thing is afoot—Manchester has its "unnamed" society which is building a Little Theatre, and every town and city is preparing and organizing.

One new publisher is established in London—but his hobby is archaeology.

An excellent exhibition of war posters has been held at the Grosvenor Galleries, but the best poster artist in England is an American, E. McKnight Kauffer.

The civic movement gains in power daily, and the cities committee of the Sociological Society of London has, through Messrs. Headley Bros. of 72 Oxford Street, published a series of "Papers for the Present" in which are set forth the aims and philosophy of the Town Planning movement as understood by its originator and his colleagues.

Readers of these papers will see that the British understanding of city planning involves far more of life than the American interpretation allows for.

The Royal Academy was worse than ever this year, and the other exhibitions have not been very remarkable. The Friday Club's show was the most interesting, but in no way remarkable. The "International" was redeemed from dullness by a portrait which was, in my opinion, and in that of Sir Claude Phillips, the portrait of the year. It was painted by a new man, Vivian Forbes, and in design it was original without any straining after effect, while in manner it followed tradition and was a real work of art in every way, without attempting any extraordinary "stunt."

Another big find of the season is the cartoonist, Captain X. Kapp, who was beginning to be known in London before the war. An English Jew, and young, he will easily take the place Max Beerbohm has held unchallenged for so long: and "Max" with characteristic generosity and goodwill practically said so in a preface to the catalogue.

There is no sign of any really great sculpture—except that of Mestrovic than which nothing could be less English. Architects seem too concerned with ways and means to send out anything very new aesthetically. The drawings for public

buildings in Delhi, by Lutchins, strike the eye as the most interesting things architecturally, and they were in the Academy.

A new publication "Art and Letters" published by Frank Rutter at his gallery in Adelphi is interesting.

The Leicester Galleries scored a success with the strange modern Botticelli child, Pamela Bianco, an Anglo-Italian artist prodigy of 12 years.

Musically the discovery of a great English tenor, who made a first appearance at Covent Garden Opera early in the season, is the sensation. He is, appropriately, a North Country miner, whose musical education was undertaken by the impresario, Mr. Powell, some years ago.

The sod has been turned, and one may say that something is stirring; but conditions are not favorable for that flight of the soul which one hoped would come after war. The artistically important novel of this season is "Jinny, The Carrier," by that consummate old master with a young heart, Israel Zangwill.

A volume of poems by Herbert Trench is also important; and there is a literary sensation in the shape of a book prefaced by Barrie, which was written by a child.

Artists who are not in America consider that England will be the art center *par excellence* for the next few years, if only because living here is half the cost of living in France.

At the first big meeting of the Art League of Service, F. W. L. George spoke up for Trades Unionism for artists and F. Wyndham Lewis spoke at length on decentralization, suggesting that it is out of date for artists to herd together in any one city, and that they should spread themselves over the country and make centers of their own in places where no "art" exists. A London county council doctor spoke forcibly on the value of art to the people, and blamed artists in general for having chosen to live in comparative comfort surrounded

by pretty things instead of going like missionaries and prophets into the world as it exists. To which I replied by asking if this whole matter was not the fault of the city counsellors, who have neglected in each district to employ the artists living there? This subject was not thoroughly thrashed out, but efforts are being made to wake up the mayors and councillors. The London County Council schools do splendid work in the matter of teaching, and the Principal of the Central School has inaugurated a scheme for training shop assistants so that they may cultivate the taste of purchasers. The arts and crafts of England are at last coming into their own in this respect, and the seeds sown by William Morris are bearing wonderful fruit. At Hammersmith, where he lived, I am struggling with the Borough Council to make it realize that a ceremony designed by Brangwyn, who lives in the region, would not cost more and would be more satisfactory than a school-treat!

Henry Wilson, our master craftsman of England, was in charge, with Sir Frank Benson and others, of the celebrations which took place at the signing of Peace; but Bernard Shaw was against these ideas, believing that national, like personal expressions of feeling is spontaneous, and cannot be ordered by any Board of Works. Yet if not ordered, we have riotings, "trafficking" and changing hats, coupled with drunkenness. A line of demarcation between Shaw and the Board of Works will sometime be discovered.

The *Daily Herald*, organ of trades-unionism, and one of the most alive of London papers today, has already published two articles on the idea of a Labor Pageant for May Day 1920.

Many ideas are in the air—all cannot live, but a strengthening of the scaffolding in all cultural matters is evident.

AMELIA DEFRIES.

Royal Institution,  
London.





CURTAIN FOR THE THEATRE OF THE ELIZABETH PEABODY SETTLEMENT HOUSE, BOSTON  
Designed and executed by the Students of the School of the Boston Museum of Fine Arts

(See page 463)



SNOW

COPYRIGHT BY B. H. WENTWORTH

BERTRAND H. WENTWORTH

## MR. WENTWORTH'S PICTORIAL PHOTOGRAPHS

**B**ERTRAND H. WENTWORTH, a group of whose photographs are reproduced herewith, is a master craftsman of the Society of Arts and Crafts, Boston, and holds a prominent place among contemporary pictorial photographers.

He uses photography as the painter uses pigments, as a medium of expression—a means whereby nature may be pictorially interpreted. He has those prerequisites of art—keen appreciation of beauty in nature—knowledge of composition, understanding of the relation of light and shade, technical skill—and we might truly add—unmending patience.

As with his medium, effects must be translated upon the spot (never from memory), he must be ready to take instant advantage of the moment desired, and for which he has often long waited. His pictures are not accidents. First he finds his composition; then he waits, sometimes

hours, sometimes days, occasionally months for the right effect of sunshine or mist, flat light, or accentuating shadow. It is often said that the perfect composition is rarely found in nature, and it is true that the artist's business is to carry out through his art nature's intention. The photographer like Mr. Wentworth does this by matter of choice and by astutely working with light and atmosphere as adjuncts. The sea, the pine woods, winter landscapes, he has made his specialty, and the majority of his themes he has found in the vicinity of his home at Gardiner, Maine.

He began making pictures for his own pleasure, and exhibiting them for the benefit of his friends and neighbors. Gradually his work became known outside of his state, and in recent years exhibitions of his prints have been shown by invitation in many of the leading American Art Museums. His art is of a high order.





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THE COMING OF A FAIR WIND

Photograph made on the Coast of Maine by

BERTRAND H. WENTWORTH



LEAPING SURF

BERTRAND H. WENTWORTH



THE SEVENTH WAVE

COPYRIGHT BY B. H. WENTWORTH

BERTRAND H. WENTWORTH





VICTORY WAY. SPEAKER'S STAND, SHOWING SERIES OF MURAL PAINTINGS

## A NOTABLE SERIES OF MURAL PAINTINGS EXECUTED FOR THE VICTORY CELEBRATION, NEW YORK

**I**N connection with the Victory celebration in New York a notable series of mural paintings was executed. On the block between 47th and 48th Streets in Park Avenue in what was known as "Victory Way" was the speaker's stand, the background for which was formed by a frieze of mural paintings 160 feet long and 10 feet high. This was made up of seven paintings entitled, "The Continents of the Earth Contributing to Victory" intended to recall to the minds of all those who passed or who listened to the speakers, the world-wide scope of that common impulse which resulted in the victory which was celebrated. It exhibited the nations and races of every continent moving forward to a common goal. It was the

spirit and character of the continents and their peoples which were expressed, by a treatment which avoided the commonplace and obvious symbols and attributes so frequently employed in mural decoration. It was set in a frame of rich, dull gold, on a black base which was interrupted at points corresponding to the divisions between the pictures by gold colored buttresses in which formal clipped trees were set. From these buttresses rose tall gold flagpoles bearing the Victory Banner in blue and gold.

The central panel, 15 feet high and 28 feet 6 inches wide, by Arthur Crisp, showed the "World Victorious." Victory, typified by a winged figure in silver armor, mounted on a white horse and heralded by trumpeters, advanced over a prostrate dragon



THE WORLD VICTORIOUS

Central panel of series of Mural Paintings  
Victory Way, Park Avenue, New York  
Height 16 feet

ARTHUR CRISP





AFRICA

ARTHUR S. COVEY

typifying the enemies of the world. To right and left were grouped the standard bearers of the Allies bearing aloft the Allied flags.

All the other panels were 10 feet by 21 feet. "North America," by Frederick J. Waugh, indicated the mobilization of all the moral and material, civil and military resources of the continent. "South America," by Charles S. Chapman showed Brazil advancing to Victory supported by the agricultural and transportation facilities of the South; in the background was a

huge idol and a building of Spanish character indicating the old Aztec traditions and the Spanish occupation. "Australia," the farthest panel to the north, by James Monroe Hewlett, indicated by a series of symbolic figures and adjuncts the wealth and resources of Australia in gold and pearls, wool, cattle and wheat. New Zealand was included in this composition. On the southerly side of the central painting was "Europe," by W. T. Benda, in which Science, Art, Labor and Agriculture supported the military forces of the conti-



ASIA

EDITH M. MAGONIGLE

ment. To the right of Europe was a panel representing "Africa" by Arthur S. Covey; a caravan issued from the desert bearing the wealth of Africa for the common good. The last picture on the right was "Asia," by Edith M. Magonigle, in which all the participating races were shown moving forward led by a pair of Arab falconers. The white elephant and the pinnacles of Siam, the great walled gates of China, the camel of the Asiatic deserts and a colossal figure of Buddha formed the background for a hurrying throng of brilliantly clad figures representing the various nations. The composition was terminated at the right by the colossal figure of one of the legendary heroes of Japan.

The extraordinarily harmonious result in color and composition was due to the procedure followed. The Chairman of the Advisory Art Committee (H. Van Buren Magonigle), called into consultation Mr. Arthur Crisp, Vice-President of the Architectural League of New York, whom he appointed Chairman of the Sub-Committee on Mural Paintings, Mrs. Magonigle and J. Monroe Hewlett, the President-elect of the Architectural League. Each of these three painters submitted a sketch for a general scheme. That suggested by Mrs. Magonigle was chosen as the most promising. The group was then enlarged by the addition of the four other painters and a meeting was held at which the general scheme fully defined was placed in the hands of the whole group.

Each painter then made a sketch in color at a scale of three-quarters of an inch to a foot and brought it to another conference, at which compromises and adjustments were made tending to bring them all into harmony. This process was repeated and

another session held by which time all the points at issue had been settled sufficiently for the artists to proceed with their full-sized cartoons.

All the paintings were done at the same time and at the same place—the scenic studios of the New York Studios. Some of the painters prepared careful cartoons at their own studios and brought them to the scenic studios and transferred them to the canvases. Others preferred to draw theirs directly on the canvas from the small scale sketch. A sub-committee was appointed to mix tones of red, blue and yellow which were to be the basic colors for all to use. It had already been determined in order to unify the whole group of panels the same blue should be used for a background and that this background should have a conventional diaper pattern of gold upon it. When examined each panel was found to be quite different in color treatment from all the others and the temperament and individuality of each of the group was clearly manifest, although each painter used the same basic colors. The use of basic tones and of the dominant background of blue and gold which ran through the whole series were the elements which contributed to so complete an effect of unity. It was the first time in the history of American art that a series of paintings of this serious character and magnitude, painted especially for the purpose, had ever been exhibited in the open air. Some of the mural decorations at the various expositions have approached them in importance, but these have been the work of individual painters, not the work of a group. The success of this collaborative effort is an event of great importance to the art of America.

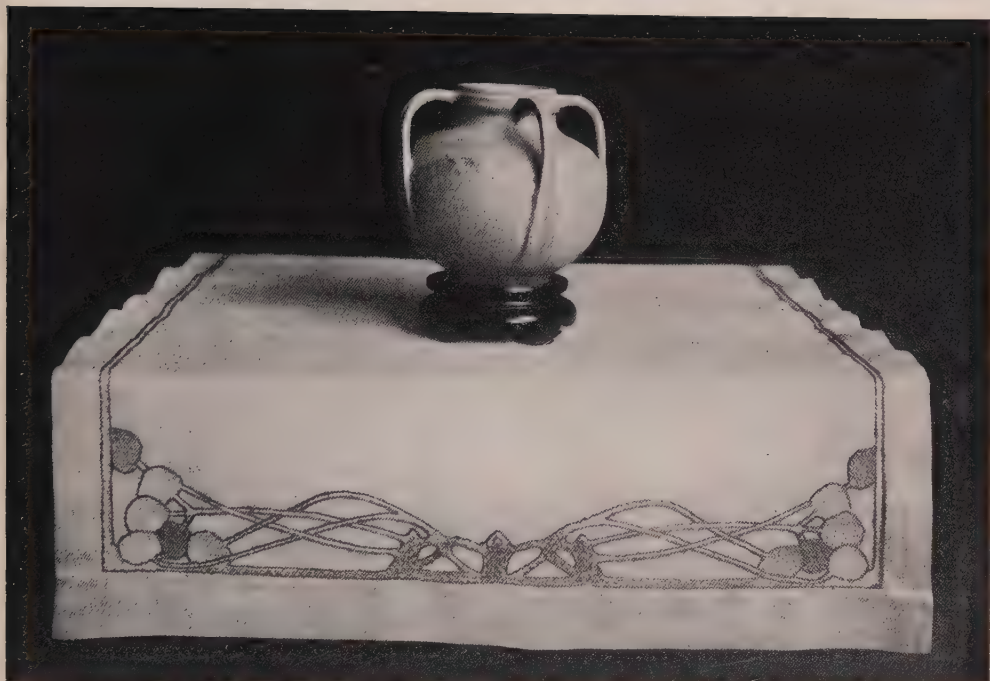
## THE NEWCOMB ART SCHOOL

**T**WICE the Newcomb School of Art at New Orleans has outgrown its quarters. Within the past year the college has moved for the second time. It is now occupying three fine buildings lately completed which will eventually be a part of a group on the campus adjoining Tulane University, of which Newcomb's College is the woman's department.

In 1887 the "chair of art" was located in a hall bedroom of a downtown residence. Three years later the college moved to the residence district. The now "department of art" was assigned the upper floor of the academic college.

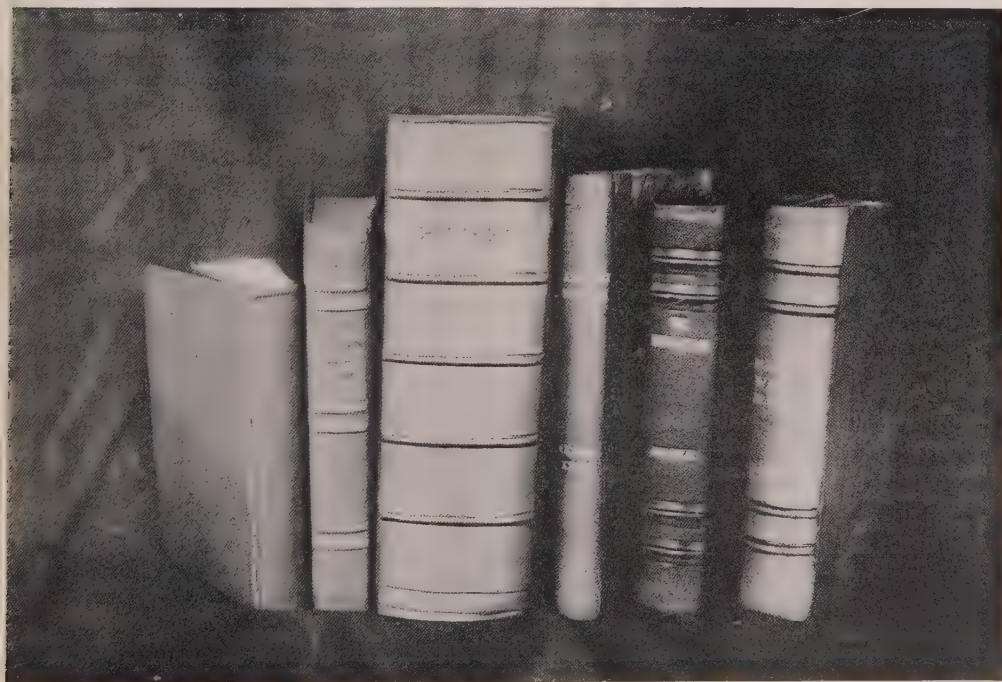
While the college was working out its difficult problem of establishing collegiate grade in a land in which the blight of war





POTTERY JAR AND EMBROIDERED TABLE COVER

NEWCOMB ART SCHOOL



BOOK BINDING BY STUDENTS

NEWCOMB ART SCHOOL

had effaced educational standards, the art was expanding. In 1895 it required and was given a building of its own—a very good one—and became a school of art. Five years later the growth of the art craft idea called for further room and was answered by another art building. Here the pottery became famous and embroidery, jewelry, and book-binding were developed to an assured standing. The college achieved its "A" grade and fellowship with the best American colleges.

The School of Art received the award of Grand Prize at the San Francisco Exposition. The potentialities for the advancement of art for which this school stands are great. *Vita sine arte vacua est* and not alone is the life of the individual empty without art, but that of the community as well bears the stigmata of boorish materialism when art is absent.

That this evangel of art in New Orleans should have achieved such recognition that the administration felt justified in so monumental a building, is a circumstance which should not escape the attention of educators.

The State has recognized its duty to its children in very many forms of advanced, specialized learning, but for reasons not greatly to its credit, art has not been among them. Very few of these United States have regarded art as possessing economic significance. Our dullness in this has added immeasurably to the wealth of other nations. No particular gift of prophecy is needed, however, to predict a change in the estimate of values in the future.

The Art School at Newcomb College found support and public approval by steadily maintaining the thesis that art begins at home—that its first usefulness is to the shop where things are created—created without beauty—that upon the broad foundations of the industries that require refinement and beauty for their highest success, may be reared the apex of interpretive art in which the soul of the nation is revealed.

The Newcomb College,\* School of Art, has been in active existence for thirty years or more, having been established in 1887. At the very outset it devoted its resources and efforts to the establishment of a con-

nection between Art teaching and wage returning industry. During the years of its existence it has built up various successful industries, the best known of which is Newcomb pottery. This production has agents in upwards of fifty cities, and is a well established business, returning a livelihood to a number of people, and has received honors in all International Exhibitions since 1900. At this time the exhibition of its product at Paris brought its first bronze medal. The silver and gold medals have been awarded since then. At San Francisco this school, by reason of its exhibition of practical Art work, won the honor of the Grand Prize over all competitors. This honor was not brought about through an exhibit of pottery alone, but on account of combined excellence of its exhibit of pottery, embroidery and jewelry. Another practical work has since developed in book-binding. All of these crafts are conducted not merely as class exercises, but maintain a continued outflow of professional product which amounted, at the close of the last fiscal year, to between eleven and twelve thousand dollars.

A proper understanding of the work of Newcomb College requires one to remember that New Orleans is not a manufacturing community. The original obstacle in the path of development lay in this fact. A commercial city, the port of extent for a great agricultural section, did not also furnish support for trained craftsmen in its manufactures. If, therefore, the Art School was to continue to function with the expectation of establishing an understanding of the relation of Art to social development, it must furnish an object lesson. Those in charge were, therefore, obliged to become manufacturers and merchants as well as teachers. In this particular this art school differs from the status of other schools of similar intention. It has established and runs a factory. The pupils are thus fitted to pass from the class-room into a self-supporting industry.

Quite the most striking thing about this whole situation is that the management should see in Art so great a value to the community that it has been willing to invest so largely. Such betoken wise and wide vision—that imagination which constructs as well as dreams.





THE BABY'S PORTRAIT OF HIS MOTHER  
A painting by BEN ALI HAGGIN

# THE AMERICAN MAGAZINE OF ART

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LEILA MECHLIN, Editor

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## PLAYFULNESS IN ART

It is all very well to urge the importance of art and to do what we can to encourage better production, but is there not a little danger of our taking art too seriously—as, for example, we have taken our national game of baseball—and thus lose more than half of its joys? Art is the laughter of the world—and first of all stands for joyousness. But what uses we put it to! What excuses we make for it! Solemn monuments, dull portraits, almost always something that has a use or a serious purpose. It was sheer love of beauty which first led to ornament—the garment was embroidered to make it more lovely, and it was a happy task. In the days of the della-Robbias mischievous little cupids—or cherubs, as as you will—were wrought in terra cotta, fayence; coats of arms were gleefully embellished. Behind the seriousness of the master craftsman was a sense of humor—a contagious chuckle. The French artists of a later period were even gayer, and if at times they seem to have become quite frivolous, they were not flippant and, at least, they added a note of joyousness to the world. The great trouble today is that we take ourselves too seriously and regard

our professions as something to be bravely and heroically borne, forgetting that at its grayest life itself is a holiday, a thing of gladness, a gift of God. Perhaps, we do not master the technicalities of art sufficiently to be able to be playful in it, but we certainly think too gravely of it and of ourselves.

There is no great creative work wrought without labor and pain; but the delight of creating far outweighs the sorrow. The artist who loves his art makes it not merely a means of livelihood and drudgery, but a playfellow, a pastime, it is his life, and art, like a little child must sometimes be humored. Let us laugh oftener, let us have more merry works in bronze and stone and paint—let us embroider the garment of everyday life, let us hold a less tight rein over our imaginations, let us sometimes up and away—galloping gayly into new fields of fancy, let us perpetuate through art pleasures of the highest order and best type that we may be a truly happy, as well as noble people.

## MORE ART MUSEUMS

The recent death of Andrew Carnegie has brought to mind the Public Library which, largely due to his munificence, has rapidly multiplied in recent years. A town without a Public Library is now rare. Why in the next decade should not the Public Art Museum attain the same multiplicity? Surely all the wisdom is not in books, but if it were, beauty would still be a need of life. Some will say that Public Libraries have not made a reading public; that six books in the home are worth sixty or six hundred on the shelves of a Public Library; while others will tell us that Art Museums are the curse of modern times—that in the time of the Medici there were none. True, but we are living today—not then, and those who so speak have never hungered. The Art Museum, conserving beauty and making it free to the people is, like the Public Library, a necessity of modern life. It may serve as a workshop and so be reckoned an economic asset, but its highest function is the field of pure enjoyment wherein ideals are cultivated and deep contentment found. Let us have more Art Museums.



## NOTES

THE FIRST  
ART ACADEMY  
IN AMERICA

Richmond, Virginia, has a unique artistic and scientific heritage in that in 1786, the tenth year of our Republic, the Academy of Sciences and Fine Arts of America—the first academy of its kind to be formed in this country—was here founded. The establishment of the Academy was the result of the zealous work of a scholarly young French officer in the American army of the Revolution, the Chevalier Alexander Marie Quesnay de Beaurepaire, with the assistance of our ally, France, and the support of the far-seeing men and women of Virginia and other states in that day, numbering some of the most famous names of the period. An Academy Building was erected on the square now bounded by Twelfth, Broad, College and Marshall Streets, the cornerstone of which was laid by the Masons of Lodge No. 13. The founder President made a visit to France, in the interests of the Academy, and received the approbation of the King and of the Royal Academies of France.

Owing to the French Revolution, the patriotic young Frenchman was prevented from returning to Richmond to manage the Academy, and the brilliant project did not reach full maturity.

The list of subscribers to and members of the Academy, including some of the most brilliant men and women of the eighteenth century, both here and abroad, the list of names of the first council of administration in Richmond, and of the Committee of Correspondence in Paris, the constitution and by-laws and the impression of the seal of the Academy are extant.

The aims of the Academy are thus summarized: The organization of people interested in the sciences and arts: The conferring of degrees upon a limited number of persons eminent in the sciences and arts; The establishment of an art gallery and museum: The maintenance of a department of printing and engraving: The establishment of ateliers of arts and of crafts: The erection of an auditorium: The collection of learned papers and books: The opening of schools in the following

branches: Foreign languages; Mathematics; Drawing and Design; Architecture, Civil, Military and Naval; Painting, Sculpture, Engraving; Experimental Physics; Astronomy; Geography; Chemistry, Mineralogy; Botany; Anatomy, human and veterinary; Natural History.

These aims have never been fully accomplished, and Richmond today is in need of such an Academy. There are, however, in Richmond, organizations and institutions carrying out certain features characteristic of the original plan and it is purposed through a federation of the art, musical, scientific, historical and educational associations and institutions of Richmond, to be entitled "The Academy of Sciences and Fine Arts of Richmond," to restore to the community the old Academy adapted to modern needs and conditions.

CHILDREN'S  
MUSEUM  
IN DETROIT

Through the interest and generosity of the public, the cooperation of teachers and supervisors, and the encouragement and suggestions given by the Director of the Detroit Museum of Art, and the Museum staff, the Children's Room in the institution has been made a success during the year and a half of its existence. Two lines of activities which have been developed are the lending of collections for class-room use to the city schools and other educational organizations, and the holding of exhibitions in the room. Since last November there have been three exhibits in the Children's Room: "The History of Detroit," "Common Birds and Mammals of Michigan," for the Boy Scouts and Scout Masters of the city, and an exhibit of work made for the Junior Red Cross by the Manual Training and Art Departments of the city schools, the Recreation Centres, and the Art Department of the Highland Park Schools. The latter exhibit was given at the request of Mr. Henry P. Williams, Educational Chairman of the Detroit Branch Junior Red Cross, who has asked that the exhibit be reopened next October when the State Teachers' Association visits Detroit.

It is intended that a part of every exhibit shall be the work of the children; for example, when the "History of Detroit"

was exhibited, the groups showing in miniature the "Huron Village" the "Coming of the French under Cadillac," the "Stockade," and "Fort Lernoult" were the work of children, and during the textile exhibit children from the School for Cripples wove on a hand loom a rug for the Children's Art Centre in Boston. Prominent local collectors assisted the children by lending their treasures.

In addition to the city schools, which have borrowed over 300 collections, private schools, churches, Scout Masters, the Society of Arts and Crafts, and other organizations have borrowed from these collections, the nucleus of which was formed by the biological, historical and geographical material in possession of the the Museum, although not properly within its scope.

SUGGESTIONS  
FOR  
INSTRUCTIVE  
READING FOR  
ART STUDENTS

In a Bulletin of Pratt Institute Mr. Frederick Baker, Instructor of the Life Classes, made the following interesting and helpful suggestions with regard to students' reading: "What would you do if your house took fire while you were working on an important commission? Cellini tells what he did while casting in bronze his celebrated Perseus, and he also tells many other very interesting and exciting things in his autobiography. Have you read it? It puts you right into the life of the Renaissance. There are many other very worth while books in the Library across the street that will help you in your work and feed your mind with ideas. Art appreciation is of slow growth. Are you growing? 'Art for Art's Sake' by Rodin, and 'Art for Life's Sake,' by Van Dyke will add a foot to your artistic stature. 'Delight, the Soul of Art,' by Eddy tells how to enjoy your art. 'How to Study Pictures,' by Caffin shows how to get at the inside of things, as does the 'Meaning of Pictures,' by Van Dyke. 'One Hundred Masterpieces,' by La Farge is beautifully written and it is an open gate to the realm of the truly fine in art. If you delight in philosophical speculation, read some of Raymond's books, his 'Representative Significance of Form,' or 'Art in Theory' will interest you. Ideas are what move the

world. Have you any ideas? Get a mental background—the Library is full of material. If you need help in anatomy consult Thompson or Dunlop. If you want to know more of the figure, look up Poore who also helps in composition. Are you interested in Design? 'Design in Theory and Practice,' by Batchelder, and 'A Theory of Pure Design,' by Ross give help, with side lights from Crane in his 'Basis of Design,' and from Meyer in his 'Handbook of Ornament.' Munsell has something interesting to say on color and for more complete information look up Rood who goes deep into the subject in his 'Students' Textbook of Color.' Luckiesh has a good deal for the commercial and technical man and gives very useful information in his book 'Light and Shade.' Why try to get something for nothing from yourself? Fill up and you may have something to give. It would take too long to tell of all that can be found both in the Art Reference Room and in the Circulating Department. Go over and state your needs and browse around a bit on your own account. The appetite will grow as you feed and so will you. As a good Pratt student, your ambition should just about fill all space like the ether, but not in such intangible form. Give your muscle exercise by carrying books home every day and your mind exercise by reading them. In days long gone by they chained the books to a desk, now they have to chain the superficial student. How is it with you? Are you a real student or one with talent but without reading and ideas?"

DENVER'S  
ARTISTIC  
PAGEANT

A Pageant based on Omar Khayyam was given on the estate of Mrs. Walter S. Cheesman July 10, 1919, Denver, Colorado. The proceeds went to the MacDowell Memorial fund to help struggling authors. Over 200 persons took part in the presentation, more than 90 forming a chorus of "Persian" singers. Mr. Henry Housley composed the cantata, given in six parts. First a part was rendered by music in which the quartette, singing together or individually, gave balance to the chorus. This part was then repeated by dance or pantomime. Each one appeared in his role retiring to join



the others, like himself, seated in the dimly lighted back-ground. Thus, at the end, all were grouped together. But as the closing march began each one passing again before the guests left in the order of his entrance.

The garden was shielded by a screen of slender aspens; the moon, a perfect disc; roses softened by its silvery light spread over trellis and rockery.

In such a setting hundreds were carried off as if by magic to the dreamland of Persia where Omar, returned again to earth, and pictured life with its brief happiness and vanities.

The crier striking on a massive bowl of bronze sounded "welcome" to the guests. "Wake for the Sun beyond yon Eastern Height" was interpreted by the dancing of a lovely young Indian girl. This dance seemed to be the awakening of life itself.

"A Book of Verses underneath the Bough," brought to life *Thee*, a tall and powerful figure, contrasting strikingly with the almost diminutive *Thou* looking up into his face.

A fair Lady stroked a brilliant red and green parrot as she passed, another admired her perfect features in a mirror, while a third with upturned nose ostentatiously fanned in cadence to her haughty strutting. All were vain in the charms which soon would fade and perish. Sultan after Sultan, with all their pomp and wealth of captive kings or slaves, had but a moment to impress the common vulgar. "Look to the Blowing Rose," a most beautiful soprano solo, was echoed enchantingly by the murmuring breeze, perfumed by the garden's roses. Like the flower with all its beauty, the sultan soon faded to a vague remembrance.

Life seemed dull and drab until its humor and moments of happiness were pictured by the Potter thumping his wet clay. The vases came to life and Vanity, Misshapen, Revolt, Joy, Good Nature, and Tipsey, told their stories. Each enveloped a figure impersonating the characteristics told by the quatrains read aloud. In blues, red browns, or golden yellow they stood out well defined against the minaretted screen which formed the potter's house.

"And not a drop that from our cups we throw" and "Ah my beloved" suggest this

love of wine so futile yet so prevalent. The Seeker after Truth and Joy considered Learning and Religion as his solace, but finally accepted the bowl offered by the Minister of Wine. Now satisfied he took his place upon the throne of Saturn. Behind him hung a rug of the purest Persian design, by the side of which were bowls of fresh bright fruit, a double appeal to appetite and desire for beauty.

In the light of the slowly setting moon now danced the shadows—grey wraiths floating like smoke. Incense rose in clouds from burners held and moved in cadence to the stately music. A light of blue made the atmosphere cool and soothing. And as the smoke was thus blown by the wind, Flame, a figure in fire color and blue, suddenly was fanned to life. Springing up it darted here and there, through the shadow shapes.

Spring danced before the guests once more, even fresher than at first, leaving a greater hope for the future. At her departure all followed, each as he had first entered passing before the guests in a setting truly Persian. Flowers here and there brightened with their many fresh colors the greensward which formed a most natural and soft carpet. As a background ran from one side to the other a hedge enriched by fruit and flowers. Through the leaves a panel of gold with trees of royal purple silhouetted against it, struck a note which fairly sang. At one side, majestic in itself, was the throne of Saturn. The hedge parted at the center allowing a vista down which one's eyes might follow to the lily pond with a curtained pergola beyond. Blue light and grey moved over the fabric from time to time with the gentle breath of air.

The settings and costumes were kept as Persian as possible. A group of over ninety illuminated manuscripts, lent for study by Dr. R. Meyer Riefstahl of New York City, were carefully followed. Groups taking part in the pageant met at the gallery, making drawings, and color notations, jotting down hints for details of scenery or dress. Flowers here and there brightening the lawn, the minaretted buildings, golden backgrounds, and Omar himself reciting his quatrains from some high roof—these were little niceties adopted from such miniatures.

Turbans, tightly fitting sleeves, upturned slippers, and fingers or toes fashionably colored red, all such details were carried out faithfully. "Spring" the most graceful figure, who danced at the opening and close of the pageant apparently had stepped from her frame of some precious Indian manuscript to live again for our enjoyment. Her darkened skin was lightened by ropes of pearls, and, over her Eastern "harem skirt" an overskirt, as delicate and mist like as a spider's web, spread out stiffly, giving character.

Illuminations of Persia, Turkistan, India, Turkey and Armenia offered ample suggestion to those who played the part of Persian Lords and Sultans or their captive kings and prisoners from far off Eastern lands.

In the gallery of the Denver Art Association, at the same time that the precious illuminations from the East were on view, an opportunity was given to see how our modern artists are designing settings as appropriate for their productions as the Persian garden was for the Omar pageant. The men from the time of Robert Edmund Jones were represented by miniature theatres with their settings lighted with appropriate color as they would be in the Little Theatres themselves. Like the blue light brightening the smoke of the incense of Omar's shadow shapes, so in C. Raymond Johnson's "Poetic Play in the Spirit of The Bacchae" the blue and green light issuing from the single doors at the right and left of the scene expressed the mood and spirit of the production. Unconsciously our eyes were carried up by cleverly placed stairs on top of which a figure stood. In the red violet light it seemed to lose much of his material form. At its side the single massive column, repeated in a way the vertical line of his upright form. Blue purple was the background in which we gazed, allowing imagination free play, unlimited by material barriers.

As the flowers suggested the garden and the screens the edifices in the pageant of Omar, so these stage settings say just enough to indicate the character of the scene. The wood scene by John Wenger, for example, is but a single piece of burlap forming a semicircular "set" on which the

dense woods with all their interwoven branches and heavy foliage is pictured to our mind as it appears lighted in green and cool blue. The flat treatment of Omar's setting with its royal purple trees against a field of gold drew inspiration from an illuminated page of three centuries ago from Persia. Such flatness the stage designer Armfield proved artistic in his Byzantine scene for Ruth St. Denis shown at the gallery.

Thus from the triple opportunity to see designs and models of stage settings, the miniatures of Persian life and then, the pageant helped by both of these, it was quite evident how art and the stage enhanced each other's attractiveness.

#### ART SERVICE LEAGUE, CHICAGO

The Midwest Section of the Division of Pictorial Publicity of War-time worked in such perfect harmony that the announcement to disband was received with regret and a feeling that the cooperative energy should not go begging. Oliver Dennett Grover, Chairman in Chicago, called his fellow workers together and from their deliberations has arisen the Art Service League which promises to unite its efforts for public service, municipal, state and national, and to endeavor to bring about a better understanding between the public and artists, on the grounds of the manifold uses of art and its development as a national asset. Oliver Dennett Grover was elected president of the organization reconstructed and its work will follow under the guidance of committees, each of which is headed by a live individual in his particular sphere, be it that of architecture, sculpture, painting, music, literature, or landscape art.

#### COTTAGE DESIGNS COMPETITION

A competition for cottage designs has been conducted by the Royal Institute of British Architects. The premiated designs, numbering altogether forty-nine, have been published in book form, together with notes and comments by the assessors and a series of general recommendations to local authorities on the steps to be taken and the principles to be followed to ensure the success of their housing plans.



Included in the President's report, which accompanied them, to the Local Government Board was a suggestion that a group of houses should be erected from the premiated designs in or near London to serve as models in connection with the Government Housing Schemes. The suggestion was accepted, and the Institute was informed that the Local Government Board was in communication with the London County Council with a view to the work being carried out by the latter in conjunction with the Institute and the Local Government Board architect, the idea being that the Council should provide a site, and that eighteen houses should be erected from the premiated designs in the Cottage Competitions and six from those in the Local Government Board's Housing Memorandum. A suitable site has recently been provided on the London County Council's Old Oak Lane Housing Estate at Hammer-smith, and arrangements for the erection of the cottages are in progress.

COMMITTEE  
FOR THE  
FINE ARTS  
OXFORD  
UNIVERSITY

The University of Oxford has recently established at the University a Committee for the Fine Arts. The Royal Institute of British Architects has been

invited to give an opinion on this matter, and the views set forth in accordance therewith are as follows: (1) that the policy of the University in regard to the Fine Arts— and particularly architecture—should be educational, not instructional in any strictly technical sense; (2) that painting, sculpture, and perhaps especially architecture, could be advantageously studied at Oxford from the critical and historic standpoint; and (3) that a knowledge of drawing need not be a necessary condition of admission to the course of study in architecture which the University has in contemplation; and that ignorance of technique, method and material should not be a bar to initiation into the study of architecture. It was further suggested that, without establishing a School of Fine Art, the University might with advantage incorporate a course of study in Art as part of the syllabus of the School of Literae Humaniores as well as of the History School, and that a Craft Museum in which something of the theory

of construction in various materials might be learned would be helpful. Would that some of our American Universities would do likewise!

ART AND THE  
NATIONAL  
PARKS

George Elbert Burr received an invitation from Stephen J. Mather, director of the National Park Service, Department of the Interior, Washington, D. C., to go in July with the Sierra Club to the unexplored portion of the Yosemite National Park to make a series of etchings. It is a great compliment to the artist and his work that he should be chosen for the depiction of this entirely new field, rich with possibilities.

An article on Mr. Burr by Theo. Merrill Fisher appeared in the February, 1919, number of this magazine, accompanied by illustrations of some of his etchings, and giving details of his successful career from the time of the first material recognition of his ability in 1892, when he was commissioned to illustrate the catalogue of Heber Bishop's collection of Chinese porcelains, bronzes and jades. He is particularly an exponent of the scenery of the Southwest which he depicts with unfailing discernment and facility, and his work has been exhibited in many of the larger cities of the country.

THE NEW  
BRITISH  
INSTITUTE  
OF INDUS-  
TRIAL ART

A long-felt want will be filled by The British Institute of Industrial Art recently inaugurated at the instance of the Board of Trade and the Board of Education, if, as it bids fair to be, it is run on proper lines. During the recent period of reconstructional effort, numerous societies, leagues and associations have sprung up, filled with artistic eagerness, backed by men and women of repute, schooled in thought of the right sort. The new Institute should be the means of coordinating the activities of such bodies and with their aid should bring home to the masses the real need for art.

The Institute has as its first Council of Governors ten gentlemen of repute in widely differing fields of activity. These have been appointed by the Government. A circular which appeared in the Press



THE NEW HECKSCHER ART GALLERY, HUNTINGTON, LONG ISLAND

shows that in the new order of things a vast field is to be covered in order to secure full recognition for art. In the past it has been left to the distributor's buyer to decide what the public should have, and people from the provinces or from abroad had no general headquarters at which to seek advice regarding articles which they desired to purchase. At present inquiries regarding war memorials are flowing in from all quarters.

Within a few months the Institute hopes to have graphic and descriptive records of all the finest works of modern times, ecclesiastic, civic, and domestic. To this end Bishops and Deans, Town Clerks, and Architects have been asked for advice in their respective lines. Through Consuls, specimens of types of work in demand in foreign markets are obtained.

It is proposed to open a permanent exhibition of works produced both by individual craftsmen and by manufacturers, works by the former to be sold on commission, while the latter will pay for space. This feature will be unique in art annals in England as it will always be open. Exhibits will be submitted to the most competent body of experts procurable, consequently the standard will be extremely high.

It is hoped that a substantial sum will be available each year for the purchase of works for the nation. Thus the craft-worker will have his work exhibited in his own lifetime.

Art masters will aid the Institute to keep

a register under generic headings of all competent designers who leave the various schools each year. With the aid of Joint Industrial Councils, Manufacturers' Associations, Trade Unions, and other bodies, a register of firms who employ designers will be formed. While the Institute will do all in its power to foster the small crafts and to develop the traditional manual skill, it will also do its utmost to encourage those qualities of machine production which are capable of refinement through proper understanding and handling. We in America would do well to follow the example of Great Britain in the matter of the establishment of an institute along somewhat similar lines.

#### A NEW ART MUSEUM

Long Island has long been famous for its art colonies, especially those of the summer on seashore or sound, and many painters and sculptors have established homes and studios on Long Island soil, either within the limits of the Greater New York or in Nassau and Suffolk Counties at places like Westbury, Roslyn, Oyster Bay, Huntington, Rockville Center, Bayshore and the Hamptons, all of which can claim some well known artists among their residents. The picturesque North Shore, the ocean and the sand dunes and the lighthouses and windmills of the South Shore and the peaceful rural scenery of the middle portion of the Island all make their appeal in their several ways to the



man or woman whose soul is attuned to appreciation of Nature and her charms.

But though individual artists or groups of them may be found at many different points on "The Little Continent of Long Island," as Bayard Taylor called it, galleries for the housing of pictures and other works of art are few and far between after leaving Brooklyn, with its magnificent Brooklyn Institute Museum. An exception is the Parrish Museum at Southampton. That is on the South Shore. The North Shore towns have no temples of art worthy of the name in which to hang the canvases which artists may paint recording the beauties of nature in their vicinity. But this is to be remedied at Huntington through the princely generosity of one of the public spirited citizens of that community, August Heckscher, who has already done much to enhance the attractions of this historic and beautiful village.

Several years ago Mr. Heckscher acquired a tract of land of considerable extent located within about a quarter of a mile of the center of the Village of Huntington and began its improvement and development as a park and when he had spent about a quarter of a million dollars, had made several charming lakes out of some ponds that were on the property, and in short made of it one of the most delightful small parks to be found anywhere in the United States, he presented it to the people of the town, especially the children. Upon the 35 acres of the park were set out more than 300 varieties of trees and herbaceous shrubs, mostly from the famous Bronx Park, New York, making the park educational along the lines of arboriculture as well as a place of healthful resort and an asylum for the birds. In recognition of this generosity the citizens of Huntington erected in the park a boulder with a tablet inscribed as follows:

"To the little birds that migrate and to the little children who fortunately do not. May it serve to occasionally remind their elders also that Nature is beautiful, is bountiful and is immortal." In these words Mr. and Mrs. August Heckscher presented this park to the Town of Huntington and endowed it in perpetuity. The citi-

zens of Huntington have placed this tablet in grateful appreciation of the gift."

And now Mr. Heckscher is building in this park a Museum of Art which is to cost over \$100,000 and which will make Huntington one of the few places in the United States, outside the largest cities, which possess galleries of such extent and importance. The walls of the gallery are in process of erection and the completion of the structure will afford opportunity not only for housing within it many treasures of art but gathering about it art influences and facilities for study of art which will make Long Island more than ever a center of activities and interest on such lines.

The architects of the gallery, Maynicke & Franke of New York, have designed it in the classic style, simple, pure and impressive. In dimensions it will be 115 feet long and 50 feet deep and one story high but the one story will be of sufficient height to give an impression of dignity. The interior will embrace a statuary hall in the center and upon each side will be picture galleries. It is understood that among other things these galleries will house will be the extensive collections of paintings and art objects assembled by Mr. Heckscher. A special study has been made by the architects of the top lighting, both natural and artificial, and some novel features will be introduced. The exterior will be of French limestone and the structure throughout will be fireproof. It is understood that Mr. Heckscher will present the gallery to Huntington on its completion.

The plans for the interior of the building provide that as the visitors pass into the statuary hall their attention will be arrested by a circular alcove at the opposite end in which will be a fountain group representing "Childhood," the execution of which is being entrusted most worthily to Miss Evelyn B. Longman.

The Huntington Soldiers' Memorial Committee is considering a suggestion made by August Heckscher that the memorial take the form of a symbolic mural painting for the Art Gallery to be executed by Albert Herter, a Long Island artist.

E. H. BRUSH.

SAMYS  
MUTZNER IN  
VENEZUELA

The New York public will remember the two exhibitions that the Rumanian painter, Mr. Samys Mutzner, arranged at the Ralston Galleries in February, 1916, and March, 1917.

At the first of these exhibitions the artist showed oil paintings made in Japan; at the second, the subjects were Porto Rican.

Mr. Mutzner has been in Caracas this past winter and has held there a most successful exhibition of paintings produced during a year's residence on the island of Margarita, off the northern coast of Venezuela.

This island, well known for the beauty of its pearls and for the great variety of fish that are caught there, is inhabited by a very picturesque people, mostly of Indian descent with whom Mr. Mutzner lived intimately in order to be able to understand fully their life and tendencies.

In truth the subjects of Margarita were well adapted to the temperament of Mutzner's art, and the results of the year showed interesting and synthetic canvases of powerful technique and pronounced decorative tendency. These paintings are the synthesis of the primitive life of Margarita. In them were seen naked and swarthy busts of men lifting baskets full of fish, strong women fighting against the wind and carrying on their heads ancient earthen vases; nude children playing on the seashore amongst tropical fruit trees, and packets just disembarked. Silhouettes of donkeys forming blue spots against the nacre of the sails and the emerald of the ocean which nearly always made the harmonious background of these pictures.

For its novelty and beauty Mutzner's exhibition was, it is reported by our Caracas correspondent, greatly appreciated by the art lovers of Venezuela.

MARCEL  
RENDU

Many of the readers of THE AMERICAN MAGAZINE OF ART know the little town of Mentone in France which lies spread out in the sun near the frontier of Italy.

After climbing the steep streets of the old town with its picturesque groups of houses, one comes to the Boulevard de Garavan, which faces the sea at a height

of 55 yards, in a little nest of verdure; here is the studio of the impressionist, M. Marcel Rendu, well known to the American colony at Paris-Plage, where he is a member of the Society "Les Anciens d'Etaples."

M. Rendu works in the winter in the oasis of Mentone; it is a joy to the eye and to the mind to see his pictures, full of life and sentiment in which he reproduces not only the marvels of nature in this magnificent country, but also the different phases of the life of the happy people of this place.

His models are the people, the real people one sees there. He shows the houses of the old town where they live, interpreting the life of the people—their occupations and their pleasures—of which one of the chief is sunning themselves while chatting together.

Monsieur Rendu finds particular pleasure in reproducing children in all their rapid yet graceful movements. A method which is peculiar to him enables him to obtain the greatest exactness of drawing, at the same time giving the most incomparable artistic touch to his work.

GEORGES BENOIT-LEVY.

#### EDUCATIONAL WORK OF THE BOSTON MUSEUM

In the Boston Museum of Fine Arts a new form of docent service was introduced during the past year as a result of war conditions. This is the guidance which Miss Millet, a niece of the late Frank D. Millet, has given for enlisted men—a splendid work. There have been the usual talks on Sunday given by friends of the Museum. The four talks on "Processes of Painting," given by Mr. Charles Hopkinson, call for at least a passing word of appreciation, so thorough and so understandable were they.

For the Thursday Conferences, Dr. Coomaraswamy gave an illuminating series of illustrated lectures on the Art of India. Mrs. Scales gave for the children a new group of stories—"The Nations come to America bringing gifts"—weaving the stories about objects in the Museum. The work with schools and colleges; the talks given for special groups or for clubs; the established lecture courses—in all of these activities the Museum has followed its usual custom.

Not only by means of lectures on the



history and theory of the fine and applied arts, but in actual practice is the Museum extending its sphere of influence. The High School Vocational Drawing Class, composed of pupils picked by competition, is now in its fifth year of successful development, and other classes besides those of the Museum School use the galleries for training in drawing, painting and design.

The School of the Museum, in spite of the unfavorable conditions caused by the war, has gone steadily ahead. The fact that seventy new students were enrolled is a clear indication of its strength.

ANDREW  
CARNEGIE  
AS A  
PATRON  
OF ART

The recent death of Andrew Carnegie recalls his patronage of the arts. One of the passions of his life was his love for music; it is a question, however,

whether his favorite instrument was the organ or the bag-pipe!

Dr. Andrew D. White, who was the prime mover in inducing Mr. Carnegie to erect the Peace Palace at the Hague, describes one of his visits to Mr. Carnegie at his Scotch home, Skibo Castle, as follows: "Every morning was ushered in by the piper sounding old Scotch battle songs under our windows, as he made his three rounds about the castle walls, and the duties of every day then opened nobly by anthems from the organ in the great hall of the castle." A wonderful pipe organ was also the most important feature in the hall of Mr. Carnegie's New York home.

It was Mr. Carnegie's interest in music which prompted him, about 1890, to erect Carnegie Hall at 57th Street and Seventh Avenue as a center for the musical life of New York. That the venture proved practically self-supporting detracts nothing from the fact that it was Mr. Carnegie's vision, faith and courage that made possible this successful venture. He would, in a similar manner, have financed a building for the visual and plastic arts if the various art societies could, at that time, have evolved a harmonious plan. Unfortunately it was just the moment when discord was at its height between the National Academy of Design and the Society of American Artists. Although, in 1906, the Society was merged with the older Academy

it was then too late to revive the plan and the art societies of New York are still without an adequate home.

Mr. Carnegie showed his interest in painting by establishing in 1901 a prize of \$500 for the most meritorious oil painting, portraits excepted, in the annual exhibition of the Society of American Artists and since the consolidation this prize has been awarded annually at the Autumn Academy.

Among the paintings in his New York home was an excellent example of Edwin A. Abbey's illustrative period, "Reading the Bible."

His most important contribution for art, however, is the Department of Fine Arts of Carnegie Institute in Pittsburgh, which has an endowment that gives it an annual income of \$75,000. The series of galleries houses an important permanent collection of paintings and sculpture and annual exhibitions are held. Before the war these exhibits at Pittsburgh were the only international exhibitions of fine arts in this country and this special feature, it is hoped, will soon be resumed. The School of Applied Design, which also forms part of the Carnegie Institute, is one of the best equipped for instruction and the only important school that combines in one building music, drama, and the visual and plastic arts.

F. N. L.

EXHIBITION  
AT  
DARTMOUTH  
COLLEGE

In Dartmouth Hall during the commencement season at Dartmouth College, and then in Howe Library, at Hanover, New Hampshire, there has been held an exhibition of Japanese prints and of early book illustrations presented to the Department of Fine Arts by John Cotton Dana, of the class of '78, and a group of paintings in water color by Charles Hovey Pepper of Boston, Mass. Two of Mr. Pepper's colorful paintings represented Japanese girls and, in their black lines, bright colors, and flat masses, were a conscious imitation of Japanese art. His landscape paintings, brilliant and clever as they are, were painted not in Japan and in imitation of its artists, but in America, and under the influence of the Japanese. Mr. Pepper's cheerful and deli-

cate pictures, harmonized delightfully with the Japanese prints which were on view, and gave a real distinction to the exhibition.

The Department of Fine Arts of Dartmouth College and the Howe Library of Hanover, N. H., are indebted to both Mr. Dana and Mr. Pepper for the success of the exhibition.

#### MUSIC IN THE ART MUSEUM

Musical work at The Cleveland Museum of Art will be carried on during the coming winter with a much broader scope than heretofore. Thomas Whitney Surette will spend three days each month at the Museum supervising the work, lecturing on the appreciation of music, talking informally and in an explanatory way at Sunday afternoon concerts, leading "sings" both for adults and for children, lecturing to college students, etc., etc. Donald Nichols Tweedy, a musician and formerly instructor in music at Vassar College, will serve as full-time assistant to Mr. Surette, conducting the work in Mr. Surette's absence and co-operating with the other musical interests of the city.

All of the musical activities are offered to the public without charge, the purpose of the Museum being to place *freely* before all (particularly those whose limited means preclude other opportunities), the advantage of hearing fine music and to understand and appreciate the beauty in this form of art.

#### EXPOSITION OF INDUS- TRIAL ART

An Exposition of Industrial Arts and Crafts is to be held at the Southern Hotel, St. Louis, Mo., from October 15th to November 11th, under the auspices of the St. Louis Art League, and affiliated organizations. The object of the exposition is to display manufactured or wrought articles combining beauty and utility for the purpose of arousing interest in American design and craftsmanship. The hope is through it to induce American manufacturers and business men to realize the necessity of providing original designs in industry for the coming competition in domestic and foreign made. The Art League has secured the cooperation in this enterprise, of the

leading business men, the press, and the foremost citizens of St. Louis.

In the June number of *The Art Spirit*, the bulletin of the Art League, are short articles on the relation of art to industry by the chairman of the Exposition Committee, editors of the leading newspapers, and representatives of the chief business and manufacturing interests and organizations. These make strong appeal for art in industry and put it upon a practical, well-considered basis. Whether the Exposition is a success or not, to have planned it, and to have stirred up so much interest in it, and to have gotten together this group of strong, thoughtful papers setting forth the value of industrial art and our country's need of skilled designers, is, in itself, a large attainment, and one of which the St. Louis Art League may be proud.

But there is no reason to suppose that the exposition will not be worth while. The plans for it are being made on a large scale, and with utmost regard to ultimate service. If this exposition is all that is hoped for it a still larger one, on a national scale, is planned for next year.

To encourage the erection of sculptured fountains and memorials to heroes or historic characters in the small parks, the Municipal Art League of Chicago instituted a competition with prizes for designs. "The Romance of Shabbona" an Indian hero and squaw of Illinois history adorning a fountain by Leonard Crunelle, sculptor, won the \$160 prize for design, and at the same time was awarded \$10,000 as part commission for its erection in Stanford Park in the Ghetto, the West Parks Board supplying the fund needed to complete the work in bronze and granite. This is a fortunate beginning for sculpture in small parks remote from the boulevards.

The Commission for the Encouragement of Local Art, which receives an annual appropriation from the City Council of Chicago, has hung four groups of fifteen paintings each in four public schools for the winter. Eighty schools requested exhibitions. The Commission has made its annual purchases of canvases from the Chicago painters.